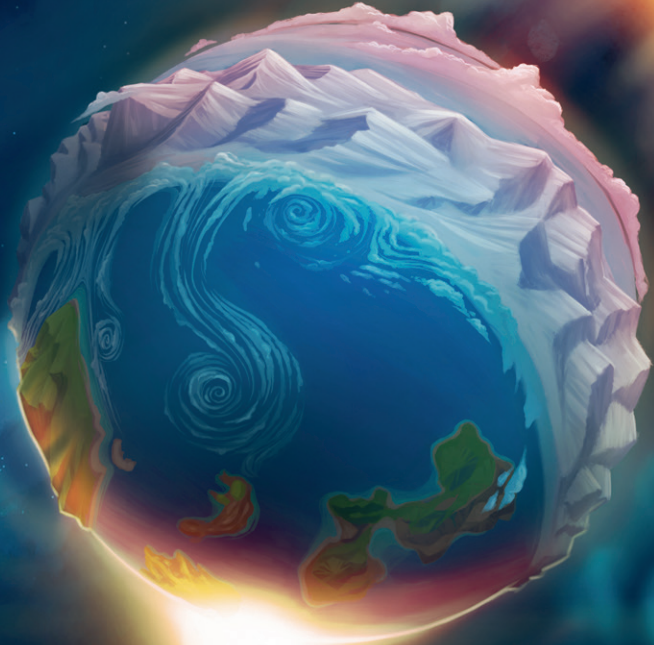


Little Big Adventure

SYMPHONIC SUITE & ORIGINAL SOUNDTRACKS



Composed and Arranged by Philippe Vachey

DISC 1

Little Big Adventure Symphonic Suite

- 01 Music Box LBA . . . 05:51
- 02 The Empire. 05:16
- 03 Mother Earth . . . 05:50
- 04 Desert 04:02
- 05 The Water Deity . 03:39
- 06 Emerald Moon . . 03:41
- 07 In the Temple . . . 02:48
- 08 FT Laps 03:40
- 09 Purple 01:02
- 10 Opening for LBA. 04:07
- 11 Hamalayi 05:08
- 12 The Quest. 05:58



DISC 2

Little Big Adventure Original Soundtrack

- 01 Opening for LBA. 03:10
- 02 The Quest. 02:57
- 03 The Rebels 02:29
- 04 Desert 02:46
- 05 In the Temple . . . 02:45
- 06 Village 01:36
- 07 Hamalayi 03:39
- 08 Funky Town 01:33
- 09 LBA's Theme . . . 03:50

Little Big Adventure Wayo Piano Collection

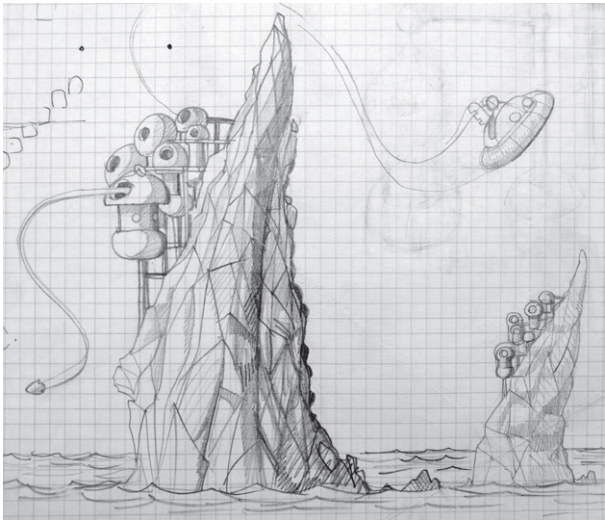
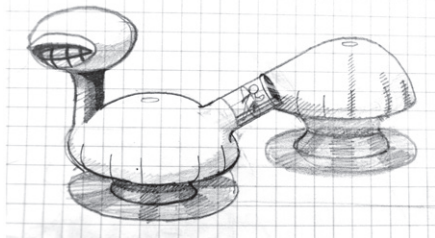
- 10 Metamorphosis
of the Hamalayi* .05:20
- 11 Song for Gabriel* 04:14
- 12 The Village* 01:58
- 13 Honey Bee* 03:29

Little Big Adventure 2 Original Soundtrack

- 14 Zeelich 03:40
- 15 The Empire 03:45
- 16 Emerald Moon . . . 03:29
- 17 Honey Bee 03:14
- 18 Song for Gabriel . 03:54
- 19 LBA's Theme. . . . 03:51

Composed and arranged by Philippe Vachey
Except * arranged and performed by Nicolas Horvath





Philippe Vachey

I think one of my very first sound emotions comes from a time when I was on vacation. A memory that is still very much alive and anchored in me. As tall as three apples and at the height of my parent's legs, I witnessed the passage of a Breton bagad in the streets of a seaside village: a troupe of musicians... The power of the bagpipes, the timbre of snare drums and drums, literally knocked me down with their emotional force and the amplitude of sound released. I fell in love with sound and music at that time I think...

I also think I wanted to become a composer and chose music, because it is a universal language that can be understood by all, without prerequisites, without translation and without borders. It may sound banal... but it's with that in mind that I have humbly tried to do my job so far... In fact, apart from spending hours playing 45 rpm vinyls on the family pickup (which included a great tube amp), my musical training ended there... or almost...

As a teenager, and full of rebellion (I still have a little in stock...), I saw a guitar arrive in my sister's room... it was a really new, attractive and fun thing. My dear sister let me borrow it from her, I'll never thank her enough! I took a few lessons to learn the basic chords, learned a few songs and it was from there that I realized how much we could do with an instrument... Barely a little later, I switched to more electricity; a first guitar, my first amp, the first rehearsals in a garage, a band, mixes, tape recorders, tons of mock-ups, a few gigs, miles in the car, pounds of pizza and a lot of memorable experiences. Rock on!

At the same time, I had to reassure my parents, and do some reasonable computer science studies, without too much enthusiasm... I really didn't know what I wanted to do later. The end of studies came, followed by the end of our group adventures, and especially my beginnings in business. In the meantime, finally



finding myself alone, faced with my urges to make music, I solved the equation by projecting myself into the music machines that had just appeared on the market. I hacked, searched, crossed out, threw away, started over, learned, forgot, started over again, and experimented a lot before I found what I was looking for. My musical academic course was built like that, through experimentation... In the meantime and as I felt the need to learn, I must have listened to a good half of the vast municipal music library of my city, diving transverse and vertical traversing eras, genres, instruments, performers, composers: Exciting!

And then one day, with a bit of a knot in my stomach, I decided to give up my very serious and reasonable job and I made the choice of uncertainty and the unknown, to achieve what ultimately made the most sense for me. I had to make a clear choice and I wanted to avoid having any regrets. It was quite a complex metamorphosis of identity to achieve... especially coming from a background with no concrete anchoring in music.

I first produced commercial jingles, sometimes uninspiring, but very filling video work and cut my teeth professionally. At the same time, I was in touch with friends who

were starting out in video games, which was rather anecdotal at the time. And it was with this bunch of pioneers that I was finally able to combine computing and the world of sound. I started out in video games, first producing only sound illustration and sound effects, on absolutely ridiculous systems in terms of performance. But small is sometimes beautiful... It was an excellent school of life.

Alone in the Dark arrived one day as a project and Frederick, Didier (we grew up in the same building and remade the world a thousand times) and Yaël were in this adventure, among other creative and very passionate people from this small team. I loved working on this game, there was absolutely everything to invent, and the sound part (music and sound effects) was a real technical challenge to set up.

An audio CD version of AITD later and thanks to some great encounters, Adeline's team had formed elsewhere, for a fresh start. And it was from here that new adventures began for me and that LBA1 prepared to emerge...



Comments from Philippe Vachey

01 – Music Box LBA (aka LBA's Theme)

Before we got to the final mix for this version, we had to start with a small adjustment to the main theme for our draft for the music box. So I re-opened the full version of the LBA1 theme, and removed all of the music fills, to arrive at a minimalist version that was compatible with the constraints of the music box's mechanical movement. While having fun playing with this mini version (curiously, the current opening comes from there), I finally let everything flow by tying up the thread with much more ease than I thought, to give it the shape it has today.

02 – The Empire

I took the opening of this piece, which takes its time to develop, before starting the imperial brass and then the pattern in Celtic colours which illustrates the background of rebellion that is brewing on Twinsun and will oppose totalitarianism and the robots of the imperial dictator FunFrock. This song is made to accompany the player's battles.



03 – Mother Earth

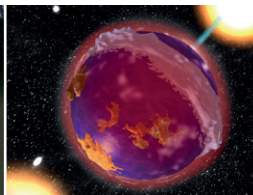
Planet Twinsun looks like ours in many ways... I built the foundations for this song a long time ago, just after No Cliché studio shut down. It was a period of introspection for me during which I felt the need to reconnect with myself and with the Earth that hosts us. It took a long time to get back to it. I repeated it several times, before arriving at this new and as yet unseen version. It has its place in the world of LBA. I wondered what would Twinsun look like today? What would be its climate, its landscapes? And finally, by projection, what could look like our planet. I wanted to evoke the softness, the peace, the serenity which can precede, in the general recklessness sometimes, the possibility of chaos... This piece ends with a contrast, like a warning, in the face of the colossal power and the legitimate anger, of this vessel on which we are all embarked and which demands respect from everyone. The heroes of Twinsun will have to find their own solutions...

04 – Desert

This song was started in the middle of a summer during the development of LBA1 and there was an unbearable heat at home... I started from what I knew of the orient, from the idea I had of the desert, without really knowing it. For me, this is a tense and zen piece at the same time, where a kind of Oud rips through the overwhelming heat of the desert and tries to describe the vastness of this space.

05 – The Water Deity

It is also an original composition. In my mind, Sendell, in its graphic representation, is related to water. Water knows how to take many forms, it is present everywhere and sometimes becomes absent... Precious, essential, vital, intelligent and magical. It contains the complex simplicity of power, of a Goddess...



06 – Emerald Moon

I was in a pretty gloomy state of mind when I broached this track. Twinsen in his adventure also goes through this kind of state of mind, before regaining courage and moving forward.

07 – In the Temple

This is a song I'm very attached to, and I don't really know why... in this version I tried to refine the song and get back to basics.

08 – FT Laps (aka Funky Town)

I had fun redesigning this very small piece, while preserving some of the original cues. It has a special place in the LBA musical ensemble and yet... For me, it also represents the festive part of Adeline's team, who never lost an opportunity to celebrate things, and therefore it was necessary to have a moment like this one in the game!

09 – Purple

I love this little piece which doesn't appear very often in the game. There is a sequel to this little excerpt... which remains in the back of my head and has to be written! For this version, I preferred to keep it as it was originally.



10 – Opening for LBA

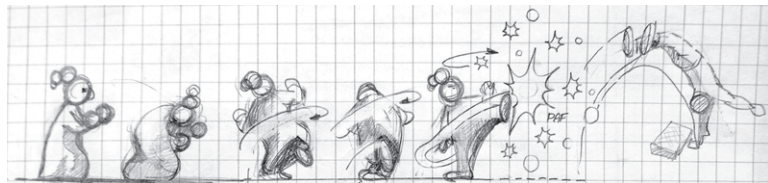
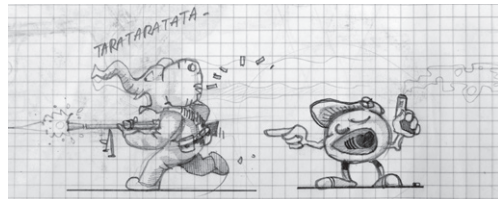
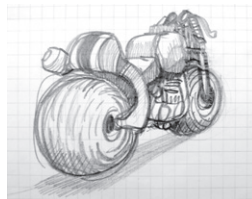
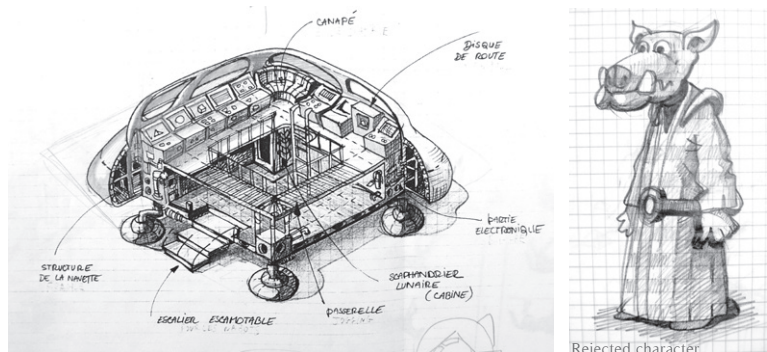
This is the very first song I proposed to Adeline's team for LBA1, when the game was in its very early stages of development and a lot of ideas had not yet emerged. So early in the development I looked for a way to musically synthesize what I was perceiving, to illustrate this story under construction. I wanted a motif, at once sacred, solemn and conquering, to sum up my idea of the game world. I came with an audio cassette of the mock-up that we all listened to in a small office. I remember that particular moment very well, when it all started... and the very positive and open collective reaction. It motivated and strengthened me in the direction I had decided to take creatively to compose the ensemble.

12 – The Quest

Everyone has their own quests. This track often illustrates the restart of Twinsen in the game. I picked up the opening and ending of this piece. I've been around this track quite a bit... This is where this album ends, and we find what we already encountered at the beginning. The loops close to leave room for new ones, and to new tracks! Let's go!

11 – Hamalayi

For those who love the mountains like me, I had no difficulty finding representations of the Hamalayi. First to compose and then rearrange this piece. These include the crystalline side of the rock, the altitude, the cold of the ice, the steep paths, as well as the few rebellious geniuses who dance a mischievous saraband before setting off on an adventure. And then... we find there the very first notes of the flute that accompany the first moments of the game...



Memories from a composer

by Philippe Vachey

The period which corresponds to the genesis of the two LBA opuses evokes a time of superb collective human experience and a moment of great creative freedom. In the continuity of what had been done with *Alone in the Dark*, the debut of Adeline's team was a time of openness to new experiences, and we were in a perpetual state of bubbling daily ideas. In this context of unprecedented work, I had the opportunity to evolve with a very wide field of perspectives on the musical and creative level. From that time, I particularly remember the quality and the level of commitment of the project, both in terms of the development of ideas and in technical and artistic terms. I believe Adeline's team had this particularity of having been able to bring together a number of passionate individuals with very diverse talents technically and artistically, the whole being crowned by a great sense of fun!

These two projects were carried out with in-house game engines. Which is equivalent to building a complete hi-tech city in the middle of no man's land! This represented a lot of work, routines to debug, uncertainties, experimentation, and sometimes some organizational constraints, but first and foremost a huge number of possibilities and the ability to provide functionalities to the device and the gaming experience. During these development phases, I had the fortune to be confronted with some outstanding programmers and my initial IT background allowed me to approach with them the issues related to the implementation of audio from a technical and practical perspective. It's also a very creative, exciting work phase, and even though it was sometimes tedious, I particularly enjoyed it. During this process we imagined and defined

the audio architecture and therefore the final rendering of the project, by checking what worked or what didn't. Development constraints were never very far, and allowed us to take new directions, by adapting to problems, finding solutions and coming up with new ideas. If it had to be done again today, I would of course approach it differently. Technology has evolved a lot in the meantime on these points, and now opens the possibility of having a different vision and other perspectives on the final rendering of the audio.

In the meantime, we were also iteratively experimenting with sound spatialization processes, repetitive, random systems, loops, etc., to dress up the game on all these audio aspects, with sometimes very simple processes and often limited audio resources: when and how to launch which track, jingle, which sound effects, etc. On these productions, as I oversaw all sound creation, some ideas for sound effects were done through music, but the reverse was also possible. This may have contributed to give a homogeneous sound identity to these two creations. For the record, Twinsen's little expressions in voice come from a little boy, who was about five years old at the time. My son Gabriel and I had played with

a microphone and a sampler to do some tests, which I finally kept for the game. Besides, if you walk on a flower on the lawn, you will also hear this little voice... "Ouch"! This is why, there is also a Song for Gabriel in LBA2... We necessarily put a part of our life in our work...

All of the original LBA music was created at home, with some back and forth with Adeline's workers, before eventually working on site to integrate all of the audio assets and for the final assembly. The team in the meantime had the opportunity to immerse themselves in the music that I left in the studio, or to mute the sound!

Looking back, I wonder how I was able to work on audio machines that today seem prehistoric! In the end, I believe that ideas always prevail over technology. Techno brings (not always...) a certain working comfort and otherwise is just used to develop ideas. The creation of this music was done on very small configurations. For LBA1, it was an Atari for sequencing and some well inflated and loaded Akai samplers.

For LBA2, it was a mac equipped with SampleCell stuffed with memories, a master keyboard and voila! No effects, no



processing and therefore just the music and the colours of the sound. Frustration was experienced sometimes waiting for the final mix!

The Adeline studio at the time was funded by Paul de Senneville, someone from the musical world who had to his credit a considerable number of successful mainstream music productions. As a result,

for these two productions, I had access to one of his studios (Delphine Record) which at the time was one of the biggest machine studios in Paris and I was able to benefit from the competence of the owners and their superbly equipped infrastructures. So, I took the path to the studios with my sounds and my sequences under my arm and we spent long and exciting days mixing and playing the music. A lot of creativity and

sensitivity brought a memorable touch to these very human moments.

In the musical creative process and the way to approach a story, there are some essential preliminary elements, which I also really need, to have the vision. The stories, the scenarios and graphic parts are decisive and are vital to me in imagining and constructing a representation of the sound universe to be produced, when only a few scattered pieces are only present, in the great puzzle that represents a developing game. Graphic designers don't always know it, but it's often on the margins, in a corner of a sketch that you find your ideas, and I love it!

My goal has always been to find a homogeneous form for the music of the games to which I have contributed and therefore to preserve an 'album' form for them, to listen to all at once. The real challenge for me has always been to define what connects listening to pure music with the story and the player's adaptive journey in the universe. There are a lot of different approaches and schools of thought to produce audio for a game. For the two LBAs, I chose an evolving composition within each piece and which could include

paintings and changing emotions to provoke images by listening alone, the whole constituting a large mass that connects to itself and also with the story and its visual, depending on the strong or soft moments and the editing.

For this project, I had to deconstruct and reconstruct certain scores and reassemble together certain pieces of the two LBAs, to achieve their current renewed form. I've added two unreleased tracks that I think naturally fit into this set. We had to make choices, sometimes difficult... and find the threads that were hiding; they were not very far! I have to concede that this will also have impacted me on a more personal and intimate level, with a lot of questioning, before finding the desired path. And then sometimes, it also happens... when a game has just been closed, that the music has the privilege of remaining alive and accompanying other times in everyone's life, in a more personal way... They then come to life differently, in another context, elsewhere, and then escape... Freely... And it's also thanks to you... We are simply transmitters.

With all my gratitude,

PhilV



Comments from the Adeline Software development team



Frederick Raynal Original Idea / Storyline

Hello Little Big Adventure players, nice to find you here. Despite the passage of time, through your testimonials, fan arts and other remakes, you keep the spirit of LBA alive and urge us to have you satisfied. Not all of our dreams are easily achievable but I hope this album will allow you to immerse yourself in those you had while playing LBA. For me, these few years spent at Adeline Software will remain forever etched in my memory as a moment of grace, a moment spent with an

extraordinary team with whom everything was possible, and of which only the best moments remain. We couldn't imagine the repercussions of our creation at that time, as we didn't realize how so passionate we all were. This passion, which allowed the team of Adeline software to give a soul to these games, is the same which driven the people of this project. But LBA is also your passion, the one you had while playing and, like a Proust madeleine, that you will find again while listening to the unforgettable musical themes of this universe. I wish you a good trip.



Yaël Barroz

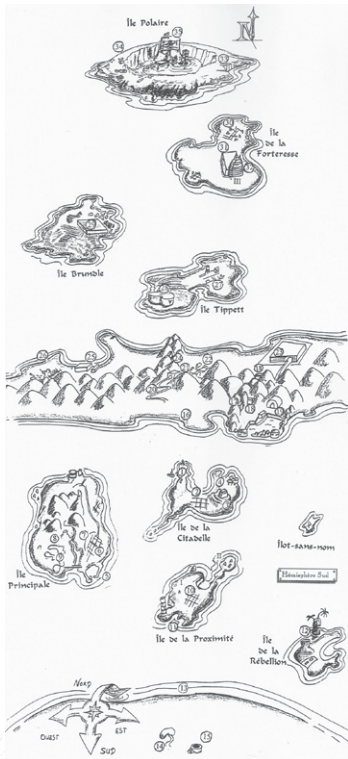
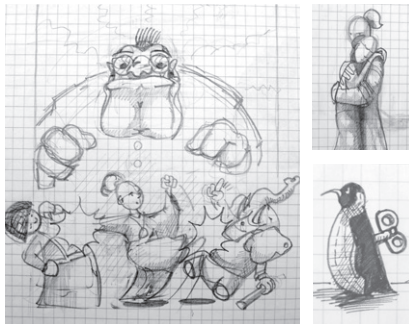
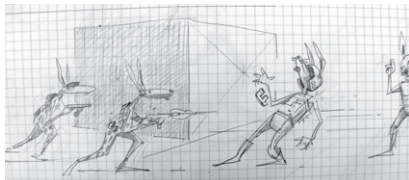
Iso Backgrounds / Storyline

When I started working on the sets for Little Big Adventure, I had never done 3D except for a few “bodies” with the modeling and animation tools created by Fred. So I imagined the artistic direction of LBA by learning to use 3DS max. I must have spent a month or two doing different rendering tests of the “bricks” of the decor while the boys (Fred and Laurent) programmed the tools and the game engine and Didier began to model the first rabibunnies and other inhabitants of planet Twinsun. One day, I showed them the library with its caramel walls, columns, moldings and balusters, intricate carpets,

books with red covers and endless stairs... To this day, the boys had always greeted my proposals with a rather distracted air. But there, after a short silence, they looked at each other and said: we want that! This is how, from these few bricks, the little world of Twinsun came to life. This little world to which, more than 25 years later, I think back with nostalgia, as we think back to the places of our childhood, to those vacation homes where we will never return. But when on occasion I discover a new fanart, I smile in telling myself that this game is the childhood home of many people and that their version of Twinsen, Zoe and or Arthur comes each time to enrich the portrait of a huge family. And it feels good!







Didier Chanfray Design Director/ Storyline

For me, Little Big Adventure is above all an artistic, cultural and technological expression born from a group of individuals who were passionate about their work: video games. I think we tried to bring out the best of ourselves for a job well done. Often in this industry, the will to do well is not enough. In my case, to have a strong creative process, I must be relieved of all forms of red tape. This was the case, thanks to our funny ladies from the Delphine group: Chantal, Valérie, Florence... and Charlie alias Philippe Delamarre. Building on their past success (Another World, Flashback, Moto Racer...), the sales department maintained good relations with the biggest publishers at the time. The context was therefore very favorable, the stars were aligned. However, memory is selective and often retains only the good times, and yes, there are plenty of them! But there were also some crunch points that are almost inevitable in a production's life. They were certainly due to our inexperience in management. I would like to underline

the unflinching commitment of our young collaborators who have accompanied us at one time or another in the realization and the marketing of the games by bringing their solid stone to the building. I think that we have managed to acquire, by overcoming our difficulties, a real group cohesion. We were united and determined to do the best we could possibly do in all areas. This is probably the key to LBA's success. Video games are a hybrid art that mixes several artistic fields. Especially, for a game of this type (Action / Adventure), the sound environment: the music, the sfx and voice acting have the same importance as the programming, the gameplay, the script, the dialogues... All have the same objective, to enrich the game user experience. Philippe's work: the composition, the sound effects, not to mention the direction of the voice actors, has helped to strengthen the emotional field of the players in a masterful way. Philippe has created through his melodies and rhythms a strong musical identity which has touched the hearts of people, thus reinforcing the universal values of the LBA universe: adversity, solidarity and love.

Mickael Pointier Programmer

I joined Adeline Software in 1995, not long after the release of PC version of *Little Big Adventure*. While the team started to work on LBA 2 – the “fulll realtime 3D” sequel – I was busy working on the PlayStation version of *Time Commando*. We were then asked to start on the PlayStation version of *LBA 2*, but we said that maybe it would make sense to start with the first game! It took a bit of persuasion, and we had to agree on a pretty extreme timeline before we got the authorization.

There were many challenges: The PC version required more memory than what the PlayStation had, but the real issue was that it also used both the CD ROM drive to play the game music, voiced dialogs and cut-scenes, as well as the hard drive to load all the game data. Since the PlayStation does not have a hard drive, it required some ingenuity to get a decent looking and sounding game without having the players spend their time waiting for disk loads or having music cues and dialogs delayed because of data loads. In the end, we had to reprocess every single piece of data used in the game, including the scripts, textures, 3D models, background tiles, so it would fit in memory and load fast. The music and video sequences were also part of this adaptation process, with some of it converted to the native Sony format and kept in the 1 megabyte of internal sound memory, and the rest played directly from the CD.



Marc Albinet Script & Dialogue

I arrived at Adeline to work as a screenwriter on LBA2 when the game was already well under way. I came from Infogrames, Hubert Chardot put me in contact with Frederic Raynal, Laurent Salmeron and Didier. I remember a Level Design hiring test, from the game synopsis. The offices were next to Lyon's train station. On the first day I met the whole team (25-30 people). Half of them worked on *Time Commando*, the other half on LBA2. I was introduced to my namesake programmer whose office I was going to share. I had a direct view of the meeting room, central and glazed. At Adeline's there was a family and community atmosphere, a legacy/heritage of early Infogrames. The job started, I discovered a map of the island printed in 2mx2m format that Yaël Barroz

presented to me. My job was to write the characters, the events, the dialogues, develop the other planets and what was going to happen there. I keep a strong imprint of this project with unforgettable moments. The dialogue recording weeks: Laurent and I at Dimitri Bodiansky's studio, to record the French, English and German versions. I remember the treasure hunts: the golden owl and the compass rose which inspired me to go on an in-game treasure hunt, karting evenings and especially the “24 Hours Karting” where Adeline and Eden were involved. And, of course, I remember Philippe Vachey, whom I saw several times afterwards. He is one of those very rare musicians who make music that is as original as it is emotional. Without it, a big part of LBA's identity wouldn't be there.

Pascal Dubois ◀ Script Coder

“The most beautiful game in the world” was the headline of Joystick magazine to announce the release of LBA in 1994! And that’s how I discovered the first installment of this game that really fascinated me. Its fantastic graphics and unusual music created a unique atmosphere. I literally devoured this game, dreaming that one day I too could be a part of such an achievement... Until one day I stumbled upon a job offer from Adeline Software! I remember that day in 1996 when I was received at the team premises by Frederick Raynal. After 6 months of script coding on the Time Commando game, I joined the team preparing the second LBA – a dream come true! At the time, projects and teams were

on a human scale. Each member had a real influence on the end result. Everyone could contribute a little touch that added to the color of the game and everyone was happy to do it. I thus succeeded in including Gene Simmons, bassist of the band Kiss, on the stage of Rick’s Café – this thanks to Arnaud who kindly modeled and animated the 3D character as well as Ghazkhul, the orc king, straight out of the Warhammer universe. Passionate about nature, and in particular small animals, I wanted to get a little message across by modifying the behavior of some spiders... in LBA 2 it is sometimes beneficial to talk to them rather than trying to crush them... and you win a lot by being affectionate with cows! :)





Sabine Morlat **Iso Backgrounds**

I met Philippe Vachey in 1995 when I was hired as a graphic designer at Adeline Software; I was 22 years old. I came from my countryside after my studies, I arrived in Lyon in a predominantly male team where I had to make my place, Philippe helped me a lot. He was one of the oldest members of the team, sitting in the small back office with his machines. The cigarette breaks that I took in his lair were breaths of oxygen, he coached me so that I gained confidence in myself and I discovered his universe, his compositions, his passion and his sensitivity... Philippe is one of these composers, who permeates a lot of his creations with his personal emotions, as much as with the feelings that animated us

then and that we transmitted to him, like a magic vacuum cleaner which transformed all that into sumptuous and poetic melodies! He was oscillating between the stress of the "blank page" and the excess of creativity that could overwhelm him... as if awaiting the delivery of a long-overdue baby. When I listen to LBA music again, I get shivers of pleasure. These compositions are timeless, always so captivating, with this intact emotion which marks a period of effervescent life, bubbling with creativity and encounters. His music bears for me the fruit of our sincere and unconditional friendship. Philippe Vachey, a maker of musical nectar!

Olivier Lhermite Programmer

Arriving six months before the end of the game on PC, I mainly had to take care of its adaptation on Genesis (with the 32X extension). This version was canceled after a few months, and I started R&D on the first PS1 kit in order to prepare the next project. On this initial PC version, I did little: help debug and give my feedback on the game. Being the only one in the studio who spoke a little German, I remember being invited to participate in the selection of actors as well, and to the recording for the German version in the studios of Delphine in Paris. A crazy thing for a young programmer. I have a huge memory of that LBA period; we were a small, young and funny team, I didn't feel like

I was really working- even when I often spent my nights there! A year and a half later we had just finished Time Commando, and we wanted to release a quality version of LBA on PS1. A horrible Japanese version had been made and we wanted to save the honor :) It took our nights and our weekends with two coders, but after three months, LBA PS1 was finished with a good quality! One of the few high resolution and smooth games for a PC game adaptation, and with some frustrating bugs fixed in the process. LBA's music played a major role in its success! And despite having listened to it too much when we developed it, I always have a big smile when I hear it, it reminds me of such good memories!

Didier Quentin 3D Backgrounds

Little Big Adventure and Little Big Adventure 2 are just some of those titles that we can be proud of having worked on. When you bring them up, there is always someone whose eyes light up. This person cannot suppress a smile that blossoms as one feels their memories sparkle and a sweet nostalgia invades them. Often this is even accompanied by a few humming or whistling notes. The melodies created by Philippe are quick to come to mind, even if we haven't listened to them for a long time. They obviously accompany the game in a wonderful way, but they do more than that: they creep into us to distill a pleasure that is simple, elegant, close to enchantment. A pleasure renewed every time the memories kick in. This music obviously contributed to the success of LBA and its sequel, and this new symphonic orchestration has been long awaited. Today, this symphonic version promises to rediscover a childhood soul, at every listening.



Benoît Boucher Movie Sequences

I joined the Adeline team in 1994, to help design the Time Commando game. I had the chance to participate on LBA 1 for the PS1 version. I participated in LBA2 in doing the cutscenes. I was familiar with the world of LBA but hadn't played the first game entirely, so I felt compelled to play it out of respect for my "new family", Adeline Software, a motivated and exciting team. As I started production on the second, I was excited to see what Twinsen's next step was going to be. I was amazed at the turn of the story. The importance of certain characters like Baldino, the crash of the Dino-Fly, discovering other planets with their natives... but above all I was thirsty to know what Funfroc would do and the end of the adventure. My role in LBA2 was to adapt highlights of the adventure through cutscenes. That's when Philippe and I worked together. We exchanged our ideas and shared our universes. It was a

real pleasure for me, both creative and immersive. Once the scripts were in hand, Philippe and I discussed the direction we were going to give and what emotion we were going to bring out. Philippe took my work and put his sounds on it. When finished, I would rush into his studio, and sit on the floor with my coffee. I listened carefully to all the musical emotion that Philippe had just created with my images. A beautiful musical atmosphere always brings you sensations, emotions. We dream, we imagine, we relive strong moments, we escape... that's how I was captivated by Philippe's music to imagine the events, atmospheres and cinematics of LBA2. I still have shivers! My memories remain from 25 years ago. My daughter is named Zoe, like Twinsen's girlfriend :) Many thanks for including me in this great adventure.



Adeline team (1997)

A Very Special Thank You To All Our Great Backers!

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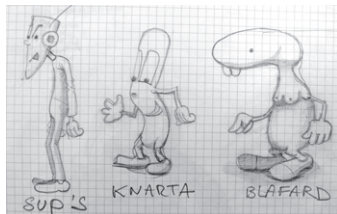
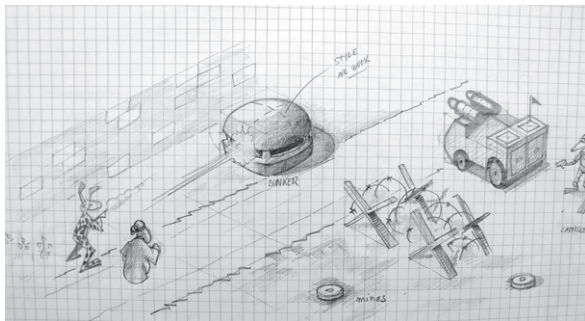
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Credits

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Music Composed & Arranged by
Philippe Vachey

Mix

Patrick Sigwalt (LBA1)
Marc Minier (LBA2)

Studio

Delphine Studio

Symphonic Suite

Music Composed & Arranged by
Philippe Vachey

Performed by the Scoring Orchestra
Recorded at the RiffX Studio, La Seine
Musicale (Paris, France), May 15th, 2020

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**Little Big Adventure
Wayô Piano Collection**
Arranged, Performed & Recorded
by Nicolas Horvath
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To Thomas Wrobel aka DarkFlame,
To Guilherme, Estevan and Henrique,
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